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## Architecture Education and Fashion Design: “Fashion – Reject Studio” in International Architecture Students Meeting

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### Abstract

Architecture and fashion as an effective nonverbal expression tool; has been among the head actors of designing activity that feeds from creativity. While architecture and fashion design is defined the values of socio-cultural, political and technological from past and today; withholding a light to future decisions for hundreds of years in a manner of speaking, they have been served with a purpose of resolving humanities shelter needs with a different scales. While the architecture education, the weight of practical studio (design) classes intended for redounding the student designing and creating ability is quite big. In this education, common points of fashion design, similarities, creative experiences that depend to interactions with each other, are handled by working with “Fashion – Reject Studio” that performed in Trabzon city in 2014 with REJECT theme in international architecture students meeting. In the workshop process based on “Every period has been there with the REJECT once before.” expression, this change was examined and with questioning reflections of the architecture form’s and form’s in fashion, new suggestions were developed.

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## 1. Introduction

In the historical development of the world, the architecture -as an art form- is a field wishing creativity searching for new with increasing momentum in the industrialized countries (Aksoy, 1987). Architecture discipline is closely related to changes in the social and quotidian life; that it interacts with other design-based disciplines along with science and art makes the architectural profession regular due to its proximity to the science and makes it relative and subjective due to its proximity to the art.

The fashion as an art production is also experiencing the creative process living in interaction with life and social events, making philosophy, generating ideas and offering the idea it is produced with visual instruments on the basis of aesthetic. The fashion and architecture fields, located in the nonverbal expressive language, are shaped around creativity being influenced by generic, cultural, economic and historical factors (Harmankaya et al, 2014). The art of architecture and fashion have many connections extending to Vitruvius. In the basis of both disciplines, there is shelter and protection actions with the concepts of human scale and the human body. Even the common purpose is to protect the human from external influences, the designs are shaped by social, environmental, political and economic inputs. Although the created works vary in terms of size and materials used, the design processes of architects and fashion designers also contains recognizable similarities (Yıldırım, 2011).

Architecture and fashion sometimes affect each other directly associated with art movements and periods when spread of this movement. Emphasis on the relations established by movements in the study, the questioning formal reflection on fashion of the architectural form is established by the proposal starting from the expression "Each period exists by rejection of the previous one" in the workshop process of architecture students with "Fashion-Reject Studio" in the meeting of the national architecture students held with the theme REJECTION in Trabzon in 2014.

## 2. Relationship Between Architecture-Fashion And Art Movement

Art the pursuit in the basic can be summarized as firstly the increased awareness of physical or psychological needs then a choice of orientation and then analysis and finally bring a new narrative and use the resulting material (Erzen, 1976). The movement differing and setting out innovations in terms of vision, hearing and understanding in the art is called the art movement. Art movements have generated significant changes in the daily life and especially cultural life of the community by posing a whole new idea. Many art movement has emerged in response to the prior art self-current, so many of them owes its presence of self-existence of the previous movement (URL-1). Throughout history, periods and movements in art have influenced the architecture and fashion discipline of the period and they also strengthen the parallels located between them by deepening them further (Aktepe, 2014).

In the Romanesque period in which new insights are taking shape in the society (1050-1200);

While architecture with the use of arches in the ceiling vault thick walls, no windows is the most prominent features, for the crusader the clothing consisting of armor, chains and tunics have inspired the clothes of that period and it is seen the tunic and robe clothing having plenty of accessories is designed. In the Gothic Period (1250-1500) architectural details manifesting as sharp and vertical lines influenced the costume of the period. More ambitious and innovative silhouettes showed a great rapport with gothic architecture (Dereboy, 2004). During the Renaissance in the 15th and 16th centuries, the elements of used intensively classical elements as domes, elegant columns, round windows that decorate the outer surface, triangular pediment and inner surface decorations in the architecture manifested itself.

In the fashion, "valuing people" is revealed faith revealing the natural form of the human body with jackets thin waist in women, extremely tight in the legs in men. In the Baroque period prevailing between 1580 and 1750, the pretension in the architecture and decoration also showed itself in period clothing and bright, eye-catching excessive fled clothes are designed. In the Rococo becoming effective until the mid-18th century, fashion brought a colorful and flamboyant style aesthetic as continued qualitative in the baroque period but showing more sophistication and technical mastery (Yıldırım, 2011).

It is considered as a saving momentum and even turning point in this development started of the developments in the modern era of architecture and fashion with the industrial revolution, in late 18th century and emerged in the late 19<sup>th</sup> century. The technology-based forms of experience emerging during this period are also the harbinger of a new trend to come to the fore in the field of architecture and fashion. The approaches of Arts and Crafts emerged in the

second half of the century and Art Nouveau (New art) cause to rise and develop of an attitude aiming to cleanse art and architecture from the classical style. In the 20<sup>th</sup> century, it opens the doors of modern architecture and a new understanding of the contemporary and simple architecture stripped of its historical dominance of form in architecture, adopted construction methods with new building materials. Likewise, the simple lines begin to show itself in the fashion field. Many more innovative movement located in subsequent periods postmodernism, pop art, conceptual art accelerate innovation by providing a similar contribution fashion and architecture.

Even if architecture and fashion look as they are different disciplines, they get way with similar assumptions influencing from social, and political of technological development period from the past to the present.

### 3. UMOB 14 TRABZON / Reject – Fashion Workshop

#### 3.1. UMOB14-Reject

The design is a scientific process hosting a combination of many different disciplines and responding to the needs of the natural environment and aesthetic creativity. Short-term "design work" such as student gatherings, studio work, symposiums, in which different ideas are shared by all disciplines including design and creativity coming together, is an important part of the educational process. Among them, UMOB (National Architecture Students Meeting) is a student meeting is held in different cities twice a year. By providing the meeting of architecture students at different grade levels from different provinces and universities and leading professionals from different provinces and universities, it offers perspectives, discussion platform and different experiences with the professional sense. It is also a set of activities hosting many activities in the programs of which a social aspect is strong. National Architecture Students Meeting\_14 Trabzon is held in Trabzon between 19 and 27 June, 2014. The main theme of the meeting is constituted by defining the concept 'Reject' 'all the negativity seen in many cases about architecture, city and people (URL-2). While REJECT, as a word meaning, is a word that contains such cases "reject, reverse, to refuse" (URL-3), it may become sub meanings such as a rebellion or a new interpretation. The new position emerged by rejecting is the main aim of the workshops constituting the meeting. 13 workshop participate in this year event, held in Trabzon for the 14<sup>th</sup> time. Workshops include a three-day period in the nine-day program of UMOB meeting. On the other days, activities such as various seminars, technical tours etc. in the framework of the program are organized. The workshop headings held between 19-21 June;

*In the world where roles acquired, Drama Training roles / Public Spotlight / Reject– Belonging / The Reckless one / Kentte-Melez-Reject / The Brain of the Locality / Complex-Contradictory-Compound -Reject/ Calmness Against Confusion / Search the Happy City, Examine and Reject it / Persuasion rejection / Denial the Present; a Workshop Situation / Reject: Being and Other / **Reject/ Fashion***

As the number of persons of each workshop is designated as average 5-9 person as a result of the application. On the fourth day of the four-day workshop, the participants make presentations to exhibit the results products describing their processes.

#### 3.2. UMOB14 / Reject– Fashion Workshop

Each movement, each fashion, each style is born to a **rejection** of the existing predecessors. Fashion is the one which will be **rejected** in the same time. **To reject** is also called as creating a new breath, a new understanding and a new genres and breeding the one which is fashion. In this context, UMOB14 is a student's meeting of which main theme is rejection and aiming it would be different, inquisitive and funny. It consists of 14 people (2 executors, 1 fashion designer and 11 students) with the participation by students and guest fashion designer. Since the study consists of different disciplines, the fashion designer is required to be included as a co-executive in the workshop process. Therefore, the fashion designer Tanju Babacan, is expected to coincide with the workshop concept, has been involved as a co-executive. Tanju Babacan is an important artist who is well known with both the creations he prepared and competitions in the fashion industry in Turkey. Also he has created a brand with the name "reject" by combining his own. When discussing a different discipline from the eye of the architecture students, the designer who participated in the workshop as a co- executive and the other two executors from outside the architectural discipline, it is also aimed to present different perspectives to students.

In the workshop process, starting from the expression "each period is present with the rejection the previous one." the changes of artistic movements is discussed with the start of a new era, a new form, a new idea of each rebellion; and formal reflections in fashion are questioned.

### 3.1.1. Workshop Process

Creativity in art requires a whole clearance between the creative and the case and object it follows and ultimately provides a communication that occurs openness and honesty between the creator and audience. In the same way, for mutual information, exchange of ideas and joint research, the creativity in the field of education requires a whole clearance and honesty among the students, the case which s/he follows, students that resolves, other students and educators (Erzen, 1976).

Training activities as UMOB, which are aimed at providing the students to submit their creative ideas in a short period of time, should include a process for allowing both in understanding the problem and the demonstration of product. Since the workshop process of the fashion-rejection workshop is three days and the subject is associated with fashion which is a different design branch, a work program has been prepared in advance and shared with the participants. Workshop process are briefly indicated below.

- pre-workshop process
- workshop process
- post-workshops and presentations

*In the pre-workshop process*, a preliminary study based on the literature is requested from participants in order to speed up the process information. The student are requested to bring written and visual supplementary materials as a variety of many photos, documents, magazines, newspapers, output etc. reflecting this style as well as style / flow / style depicting costumes and visual space which will be rejected for preparation **Moodboard** (poster of the concept – a collage composition consisting of a sample photographs, text telling the idea) which will be a very important step in the process; briefly they are requested to make a literature research. *Workshop process* takes place between 19 and 21 June 2014 and lasts for 3 days.

#### a) First Day

Concept, conceptualization; are methods commonly used in the design process. While preparing an outlet for the designer, the concepts can also do some abstract-concrete and visual-intellectual connotations in the brain. *Highlighted in this respect*, in the first day on which moodboard is prepared and various literature knowledge which describes style/flow/method will be rejected and will be asked previously from students to identify; to see the tangible synthesis of information and to dominate the visual-mental imagery that evokes the concept are aimed. Moodboards are a two-dimensional visual important document in terms of clearly the rejection of the formal elements reveals the reviews their style, movement.

1. *Analysis, discussion and etc. through selected visual, building, space mappings.*
2. *Developing A new CONCEPT/ an antithesis*
3. *Concept poster / moodboard first sketches*

#### b) 2<sup>nd</sup> and 3<sup>rd</sup> Days

On the second and third day of the workshop Tanju Babacan has joined fashion designer executers. With a presentation describing the history of own fashion, discussions are made on periods / forms / active. With discussions with it, the decision about what kind the costume, the product is to be made is made, see Fig. 1.



Fig. 1. (a) Workshop Process; (b) Presentations, Discussions

On the second day, the opposite concept, which the student create the analyzed concept by thinking the opposite and this period will be rejected via moodboard they prepare, appears. With this concept, they are expected to outline a new comment a red and an antithesis. In accordance with developed concepts and ideas, the costume pieces is being started to prepare. At the end of the second day, accelerating process forming the style, application process which is detailed that and intensive such as on product materials, tissues and colours has been initiated.

On the third day, the stage in which the formats that are determined based on the concept turns to costume is consisted. The resulting costumes are tested on models the students determine. The models preferably consist of persons included in the environment so they are associated with the students' creativity in the context of product and place (body). Costume designs are set forth on the sack as a background by making experiments in order to be expressed in common language for the presentation of post-workshop, see Fig. 2.

1. *Concept Poster / Moodboard*
2. *Design of the costume*

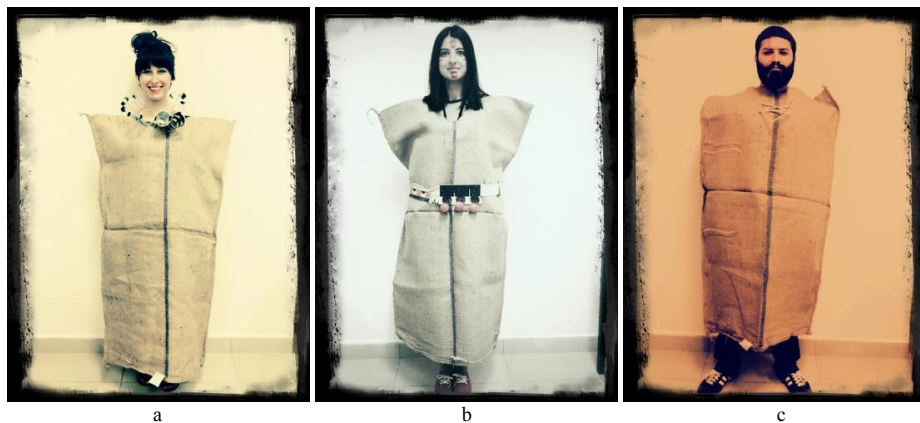


Fig 2. (a) Costumes (Products:Collars); (b) Costumes (Products: Belt); (c) Costumes (Products: Tie)

*Post-workshop and the presentation is made UMOB stage* On June 27, the last day of the meeting. In order to create a background for the workshop, the costumes are exhibited on the presentation dressed sack. In order to increase the strength of expression of costume, concepts are highlighted by a variety of make-up made on the a model (the body) they choose. Models have made their presentations on the podium creating music with the sounds they make their bodies, see Fig. 3.





Fig. 3. Presentations

#### 4. Results

This study; how can be viewed from architecture to fashion which are two similar discipline is experienced. Thus, it is planned that the participants received training in architectural design create an architectural fashion design language and see the differences/similarity of the two design disciplines. This study has been an important process and experience on behalf of obtaining a short experience about fashion design which is an important area, bringing different perspectives to the participants. In addition, in terms of an architecture student, this study is valuable on the behalf of recognizing fashion designer and seeing the intersection of these two disciplines clusters and similar methodology as well as to experience a variety of disciplines. As a result, the philosophy of the design process is the same in all disciplines. Differences can be developed with information and materials. In fact, the whole designs are people-oriented. So conceived, it is wondering how an architecture create a language with the training in another discipline and by experiencing, it is put forth language, style, anxiety, philosophy in fashion design; shortly the fashion design with an architect's eye.

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